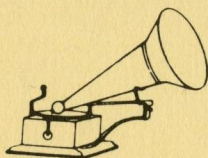


Hillandale



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Phonograph and
Gramophone Society

THE HILLANDALE NEWS

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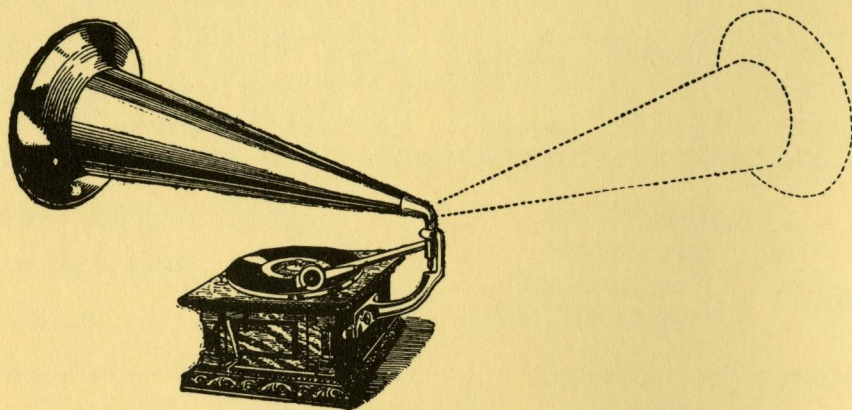
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THE HILLANDALE NEWS

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Revolutions in Sound

by George Frow

SEVERAL Society members were present on Wednesday November 18th at the National Sound Archive in Kensington for a Reception to mark the series starting on BBC Radio 4 next May called "Revolutions in Sound", to celebrate the Centenary of the gramophone record.

The Reception was held in the library where several early machines and records were put on show. Not only was this gathering to signal the start of publicity for the six broadcasts, but Jeff Link, whose idea the whole thing is, had appeared earlier on breakfast television and also the Jimmy Young Show, a "must" at any time if it's publicity you're after. A start is being made internationally to find the world's rarest record - probably single copies exist of hundreds of records in the U.K. alone - and the mind recoils from thinking about all those people knocking on Jeff Link's door with Caruso's "Vesti", or sending them through the post in paper bags.

The series will be introduced by Robin Ray, and in his preamble to the Meeting he let us hear several records that were already or might be highly collectible in years to come, including some "pop" labels. He also made the point that few present, if any, had thought of, in that the accepted pronunciation for the Compact Disc was compact, whereas one would normally say compact. Compacts were only normally found in ladies' handbags, but this word was now accepted pronunciation.

This was a happy and well-organised gathering and Dr. Roads and his staff at the N.S.A. must be thanked for a good send-off to this series, and Members will be kept informed.

Further Thoughts on Maplesons

by George Taylor

WHEN my article on the Mapleson cylinders appeared in Hillandale 157, I was still actually to hear one of the collection and perhaps implied that I was about to buy the newly issued set on LP. Well, due to the kind offices of member Lawrie Wilson, I have now heard not only most of the selections on the new issue, but also some of the earlier transcriptions put out by the IRCC.

I agree with previous commentators that, once one has filtered out in one's ears the torrential downpour of surface noise, bumps, thumps, and scratches, the residual sound can indeed be most thrilling. The ambience is indeed that of a live performance in full flight and the sound, not only the voices but also the orchestra, can have a remarkable fidelity.

But having said that, I can only regret that I did not hear these cylinders when they were much younger. It does seem clear that they, or at least many of them, have much deteriorated over the years. For example, the sound on the 30-year old IRCC LPs is at least as good as, and sometimes better than, that on the new issue. Listen for example to Jean de Reszke's excerpts from "Les Huguenots", which sound better on the 1954 IRCC L7004, notwithstanding the use of modern electronic transcription aids in the 1980s. I wonder what Glackens heard back in 1938, even though he had no electronic tricks to help him. I suppose, though, we should be thankful that the entire Mapleson collection has now been transferred to tape so at least what remains aurally in the 1980s can be preserved.

Mapleson had to put up with low sound pressures on his recordings, and he seems rapidly to have appreciated that more singers (usually) means more noise;

	1901	1902	1903
solos	10	2	15
duets	9	0	13
ensembles	<u>8</u>	<u>16</u>	<u>47</u>
	<u>27</u>	<u>18</u>	<u>75</u>

He also improved his equipment by changing from a small horn in the prompter's box to his enormous horn above the stage. As a result the 1903 cylinders generally have a better sound than the earlier ones, and the orchestral recording in particular was most creditable for its time.

So what is the final message ? First, these Maplesons are well worth listening to, and the 1986 LP issue at least has the merit of being as complete as now possible. But obviously, it is also well worth seeking out the earlier IRCC issues on LP and 78s - the electronic technology gets more primitive as one goes back in time, but the condition of the cylinders improves.

By the way, the re-issue of some of these ad hoc recordings was not always approved of in the past. P.G.Hurst (author of "The Golden Age Recorded" and

founder of the Gramophone magazine's Collector's Corner) was upset by the IRCC publication of certain recordings by Jean de Reszke in 1940. Correspondence on the subject appeared in the Gramophone for May 1940 (pp 435-6). Hurst was sure that de Reszke himself would not have authorised the publication, as it was fairly well established that he recorded for Fonotipia and refused to allow those records to be issued. Furthermore, Hurst considered that the publication of technically poor recordings was an injustice to the memory of the great tenor. W.H. Seltsam (founder of the IRCC) replied that the recordings had been made "with the knowledge and approval of de Reszke and played to him many times. He did not request that they be destroyed and never published." To which one might comment that it is doubtful whether, at the time, there was any question of them being published - as indeed Hurst himself pointed out in his reply to Seltsam. Ira Glackens, who had written the 1938 Gramophone article on the Maplesons, suggested that the publication of the de Reszke recordings would have no adverse effect whatsoever on the reputation of such a great artist, but he did allow that some people would have qualms about conjuring up the Golden Age of Opera from a few notes on these records, and concluded that "among those, therefore, who will never listen to these records we can number Mr. Hurst." As the Editor then commented, "Here the matter now rests."

The Stanley Cylinders

Members may recall the sale of the phonograph and cylinders once owned by Sir Henry Morton Stanley which took place in April last year (see Hillandale News No.154). Colin Johnson, of BBC Radio Kent, has kindly made available to us, from the BBC Staff Magazine "Ariel", the current location of the cylinders and the remarkable attempts being made to recover the sounds engraved upon them. Reprinted below, by kind permission of the Editor of "Ariel", is the complete article as it appeared in the edition of 7th October 1987. "Archives", by the way, refers to the BBC Archives Department.

ARCHIVES are currently re-recording more than 50 priceless recordings on cylinders going back to 1889. The collection belonged to the family of Victorian explorer H.M. Stanley. They were presented to him, with a machine to play them, by Colonel Gouraud, Thomas Edison's European agent in the early phonograph business.

Gouraud recorded prominent personalities of the time and used the recordings as promotional material. There are also recordings of Stanley's family and friends among the Victorian great and the good, like Florence Nightingale and Cecil Rhodes.

Freelance broadcaster Richard Bebb bought the machine and cylinders at auction and loaned them to the BBC. Bennett Maxwell, on attachment to Archives from Staff Training for this project, has masterminded the operation. Mark Jones said: "This collection is unique. We have a few cylinder recordings of our own and BBC engineers built a replica machine so we can play them. Bennett has been cleaning up the Stanley cylinders to improve the sound, playing them on their replica machine and transferring them on to disc for the Archives."

A day with John & Marjorie Carreck

by Colin Johnson

JOHN and Marjorie Carreck must be very brave. Not content with having an "open house" at their beautiful Sussex home in June 1986, they repeated the exercise in September 1987. In 1986 the weather was kind, and those of us who motored down to their magnificent country house in the depths of the Sussex countryside were rewarded with guided tours of the estate and refreshments outside on the terrace. But the appalling weather of last summer did not improve even for the august gathering of CLPGS members at New Hall. But when the "open house" is the size of John and Marjorie Carreck's home, you don't worry unduly about a little rain keeping dozens of people indoors!

During a lull in the rain, there was an opportunity to browse through the CLPGS book tent in the walled garden, and there was a chance for some of us to boost our Blue Amberol collections from several boxfuls offered for sale by an enterprising fellow member.

After an excellent buffet lunch which must have taken days to prepare and then took only 30 minutes to disappear, the throng assembled for an afternoon's concert which had originally been designed to give members a chance to hear some wax cylinders in pristine condition, sounding just as they would have done to the ears of Edwardian listeners. Many of us know to our cost these days that it is difficult to find early wax cylinders free from mould, damage or some sort of decay. It probably explains why cylinder programmes feature a predominance of Blue Amberols. The persistent rain meant that the programme was instantly expanded to include not only some Blues, but also some gramophone records, both acoustic and electric.



Some of the two-minute cylinders in the programme were "The Soldiers of the Queen" sung by J.J. Fisher on a 1902 Edison Gold Moulded; "Ho Jolly Jenkin" by Montague Borwell on a Pathé moulded cylinder of 1902-3; "The Old Folks at Home", a solo by the banjo virtuoso Vess Ossman, on a circa 1906 Columbia moulded cylinder; and "I do like to be beside the seaside", sung by Fred Murray on an Edison bell moulded cylinder of 1907. Other Edison Gold Moulded cylinders were the Cavalleria Intermezzo played by the Edison Symphony Orchestra from 1903; Irving Gillette singing "The Holy City" from 1906; and "Down where the Wurzbberger flows", dating from 1902. It must have been the post-prandial haze, but I cannot remember whether the assembled throng decided that the Wurzbberger was a river or a local New Jersey brew! Perhaps I should take more water with my Wurzbberger next time.

The Blue Amberols played during the concert included a couple of 1912-14 vintage: one number from "The Count of Luxembourg" sung by Elizabeth

Spencer; and "The Green Eye of the God" recited by Bransby Williams.

For the cylinders John used a 1909 Model A Fireside with a Model K reproducer and large "Triumph" horn. This was supplemented by an Edison "Home" Model B with a cygnet horn and a Model B reproducer. And so on to the acoustic discs, the most memorable of which was the brilliant early recording of "Una voce poco fa" from Rossini's "Barber of Seville" sung by . . . who else . . . Amelita Galli-Curci. Among the electric recordings we heard "Largo al factotum" from the same opera, sung by Lawrence Tibbett, as well as the 1925 Columbia recording of "Adeste Fidelis." This was one of the first major commercially-available electric recordings, and was made at the Metropolitan Opera House. From the sublime to the ridiculous: there was a Regal-Zonophone, from 1943, of Gracie Fields entertaining the troops. For this section of the programme, John used an HMV acoustic table cabinet gramophone, model 104 from the late 1920s/early 1930s, and an E.A.R. Microgram electronic gramophone of circa 1954.

After two highly successful open days in successive years, dare we hope that John and his family would be prepared to repeat the exercise? I sincerely hope so, because I calculate that New Hall has enough gramophones, phonographs, discs and cylinders to keep open-days going at least until the year 2000! And keep the Wurzberger flowing, John . . .

Yorkshire Pudding

by Bill Astin

THAT'S not heard owt from t'Yorkshire Branch fer ages, so ere goes. Yes, the Yorks Branch is still very much in existence, and meeting regularly at the homes of our members. We still call it the Yorks Branch even though one of our members does travel in from Liverpool. (We are also open to welcome any other members from anywhere up North).

Our last meeting in October was held at the home of our Secretary, Paul Austwick. There were 14 members present, including the two Hebden Boys, aged 6 and 3. Both boys are definitely lifelong members of the Branch having been brought along to the meetings since they were born. Two of those present, Graham and Judy Alden, are recently back from New Zealand where they built up a fine collection of both Phonographs and Gramophones. Unfortunately most of their collection had to be dispersed when they decided to return to the U.K. Hopefully we shall see more of them in the future, and maybe watch their collection grow once more.

Paul Harrison from Hull had brought along a decrepit portable of dubious origin to dispose of, and Jack Bradley decided he could possibly breathe new life into it: consequently he snapped it up, like the born optimist he obviously is. Paul Austwick entertained us with a pianoforte recital played beautifully on his **John H. Crowley (London) Pianola**. (Cheating!) We were offered tea by his wife, Lynda, the table overflowing with goodies. After a short business session in which it was decided that we must try to find more interested parties to join us, and perhaps a more specific central meeting point, the meeting broke up, everyone having enjoyed an interesting afternoon.

Ireland's Favourite Records

by Michael Hegarty

A RECENT visit to a bookshop in a popular tourist centre in County Wicklow produced, neatly tied together, the catalogues of HMV, Columbia, and Regal Zonophone records for the years 1950-51. This caused me to check on the others I have. By 1955 these three labels were accommodated in the one catalogue, having as stablemates the Parlophone and MGM labels. The cover illustrated the labels in colour. By the 1960 issue Regal-Zonophone was missing from the team and two others had taken its place, namely Mercury and Capital. Quite a few 45 rpms were now included. Inflation was on leave of absence in those days, as the price of the two gramophones shown inside the back covers (HMV Models 88 and 102) showed no change between '55 and '60. Regal-Zonophone records cost 3/6d (17½p), HMV 10" IM series (similar to UK 'B') were 4/3d, while the red label IR series (DA) sold at 5/6d. But it was yet another catalogue I had intended to write about!

This was the pale green-covered undated catalogue which contained the details of "250 of Ireland's Favourite Records", newly minted on HMV Columbia and Parlophone. An introduction said "When the people take a singer or a song, an artist or an aria to their heart, it is once for all time. And of the Irish people is this especially true. Their favourites are firm favourites and remain so over the years. Out of the many thousands of records issued annually only a few ring the bell of all-time popularity. Here we present you a selection endorsed by Ireland's choice. Every one of them possesses some degree of that subtle magic which gets a record loved. In compiling this list we hope not only to introduce old favourites to new friends, but that many a well-worn disc will be replaced by these brilliant records fresh from the press."

Needless to say traditional music and song took up quite a lot of space but Gene Autry had eight records to his credit. (He had 30 Regal Zonophones in 1950). The ever-popular Peter Dawson had two, including "The Mountains of Mourne." The old-time Irish baritone J.C. Doyle, who had the distinction of being one of the first to sing on the radio station 2RN, broadcasting from Dublin, managed to have a record in the list. An early Pathé catalogue had a fine picture of Doyle, who also made cylinders for some other companies as well as Edison Bell discs. Nelson Eddy's "Danny Boy" was in, as were the Flanagan Brothers and John Griffin, stars in Irish America in the 1920s. Peter Guinan, a farmer and flute-player, was in good company; he had three discs. The Hill Billies, with so many MR Regal-Zonophones to their credit, managed three also.

Search through a stack of old records from rural Ireland and you will almost surely find a copy of "The Cuckoo Waltz" by the International Novelty Quartette on Zonophone. Here it appears on Columbia IFB329. The Irish Army No.1 Band record of the National Anthem, IM102, was listed. It is unusual: the band plays the piece throughout; then there is a space on the disc of 3 or 4 mm; then the band plays the "chorus", to be used, I suppose, to enable cinemas, etc., to get on with the job and not have the patrons stand to attention too long!

Frank Lee's Tara Ceilidhe Band does extremely well with 14 records. Frank, who was English born and played his music at the Tara Ballroom in Hammersmith, also recorded for Decca in his time. The Lees were a well-recorded family, as Frank's brothers Joseph and Edward both recorded in the United States.

250 of

IRELAND'S FAVOURITE RECORDS

Newly minted on



HMV



COLUMBIA



PARLOPHONE

Distributed by

THE GRAMOPHONE CO. LTD. 35, Parliament Street, Dublin

The singer Josef Locke, who has recently made something of a comeback on the cabaret scene, had six records deemed popular, just one more than Father Sydney McEwan. The traditional singer Delia Murphy, who began to make records for HMV just as the second war began, still had three available.

There was one "house" orchestra, the Regal, playing the hackneyed "Irish Washerwoman" and "Miss McLeod's Reel." The cowboys are in force under the letter 'R'; Carson Robinson and his Pioneers; Jimmy Rodgers; and the king of the lot, Roy Rodgers, with four discs to shoot at. The "La Scala" chorus, and Jimmy Shand, almost finish the list, but we are told that "no Irish list would be complete without a selection of the best-loved recordings of John McCormack." These are for the most part his later recordings, and have IR 10" and IRX 12" catalogue numbers, except for "A Dream"/"Macushla" - DA293. Now, why was that? So, again back to my 1955 catalogue: yes, there it is - IR386. I think I had better leave the answer to that problem to someone more learned than I.

Letters

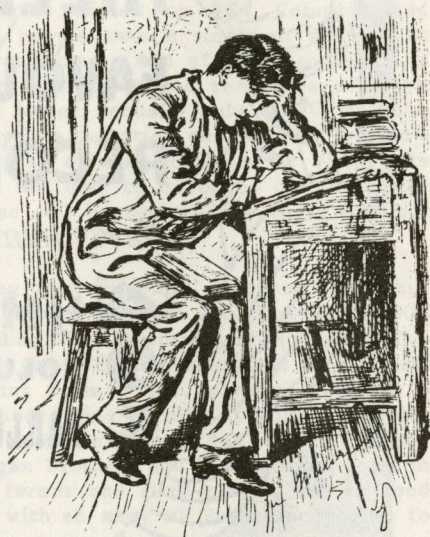
Dear Sir,

I was much interested in Lawrie Wilson's expert and well-informed appraisal in the December 1987 issue of **Hillandale News** of the recently issued Mapleson cylinder transcriptions. Like him I commend the scholarly research, documentation and technical expertise that went into the enterprise - especially the correct pitching - but also like him I have my reservations when comparing the results with the earlier 78 and LP realisations of the Maplesons.

As someone who has worked on comparable early wax cylinders my admiration for what has been achieved is considerable, but I have to agree with Lawrie that in the fifty or so years since the first transcriptions were made, deterioration of the originals has taken place.

Certainly, visual inspection of the Maplesons I was shown at the Rodgers and Hammerstein Archive confirmed them to be in a bright, shiny and unscarred condition. Such a visual appearance, though, is no guarantee that a usable signal can be extracted from cylinder grooves. I am currently working on two early wax cylinders of impeccable appearance but in respect of which it is better to speak of "noise to signal" rather than "signal to noise."

As somebody who has long championed the superiority of electrical replay of cylinders, I have nevertheless found it the exception to prove the rule that in cases of extremis, acoustic replay can sometimes give a marginally better result.



In instances where the signal to noise is inverted the very lack of qualities that acoustic replay affords can, on occasion, be advantageous.

I personally found that the on-site listening on headphones to the Maplesons at the Rodgers and Hammerstein Archive in New York gave me a better subjective replay than through loudspeakers - but then this is the 1980s equivalent of the 19th century hearing tubes. Perhaps Lawrie and others may like to try this.

One last thought: could not the Maplesons be played in a contra direction, since as with the usual 78 discs, playing from the label out can often give a better result when transcribed onto reversed tape, because of the stylus impinging in a fresh way on the grooves.

Yours faithfully, Joe Pengelly
Plymouth, 13th December 1987

Dear Peter Martland,

I recently had the pleasure of playing and reviewing two LPs of 78 material by our friend Cavan O'Connor and following through the original records in old catalogues under his several pseudonyms. These *nommes-de-disque* were often requirements for contractual purposes, and also to define different styles of music.

Just the other day I was playing through a pile of 8-inch Eclipses - sold by Woolworth's up to 1935 - and it occurred to me that the time is overdue for making known some of the obvious pseudonyms while we have contact with members of that generation, and I wondered if some work could be done to this end. From the Eclipses alone I identified or failed with the following:

Roy Leslie	-	Leslie Holmes
Hardy & Hudson	-	one is surely Cavan O'Connor
Michael Dawney	-	a woman, but who ? (Joe Peterson on Rex was also a woman)
Don Porto	-	Was this another Bidgood/Scala pseudonym ?
Robert Chester	-	a light baritone, Sydney Burchall, perhaps ?
Dan McClintock	-	a quality bass baritone: Foster Richardson or Harold Williams, perhaps
Louis Hardy	-	a Sam Browne type of singer

Of course, such a list could be quite long, but we have a talent in the Society for flushing out fresh assumed names of Peter Dawson or George Baker, and I would hope that a lot of these names on the cheaper labels where the ledgers are lost, could be identified and perhaps published.

The record companies do it to this day of course, with such as the Philharmonic Promenade Orchestra or our old friend New Symphony Orchestra, a name used well before the Great War.

Such an undertaking would be well within the abilities of the Society, and could only rebound to its credit.

Yours sincerely, George Frow
Sevenoaks, October 14th 1987

The HIS MASTER'S VOICE Record Catalogues

by Frank Andrews

PART 3

The Company Changes its Name

ON November 18th 1907 The Gramophone & Typewriter Ltd., by resolution, changed its corporate name to that of The Gramophone Company Limited, the former name of the company from which it had purchased its business in gramophones and disc records.

Throughout 1908 the Gramophone Company issued its record catalogues at two-monthly intervals, keeping the same cover design as that used on the September/October and November/December 1907 catalogues, the new name of the company appearing with the first issue of the year. The record labels, too, began carrying the new name as "The Gramophone Co.Ltd. & Sister Companies" instead of "The Gramophone & Typewriter Ltd. & Sister Companies", still with the "Angel" registered trade mark, the labels known to record collectors as the "pre-dog" label.

Each of the six catalogues in 1908 carried the red label section at the back - the red labelled records which were the more easily available on the UK market. A de Luxe Celebrity Catalogue of 40 pages was available during 1908. The small monthly supplements continued to appear in an unchanged format throughout the year, the December edition supplementing a catalogue which then had 92 pages of entries.

The "Dog" Concert and Monarch Records

In February 1909 the record labels on the new issues began carrying an unframed coloured picture of the "His Master's Voice" registered trade mark above the spindle hole in the discs. The registered trade mark of the Recording Angel had appeared for ten years or so, and was dispensed with. The name style of the records remained, and collectors today refer to them as "Dog" Concert and "Dog" Monarch records.

Only four complete catalogues were published during 1909, issued at three monthly intervals. A cover design was used almost identical to that of 1908, but printed in mid-blue on white paper. Like that of December 1908 each had 92 pages, indicating that deletions and additions had more or less been of equal quantity. The monthly supplements continued featuring models of the gramophone for the first three months of 1909 but in April "Nipper", the listening dog, became the focus of attention on the cover and remained so until December, when a two-coloured cover was re-adopted and the Gramophone was featured once again. From January to September 1910 various coloured inks were used to produce the two-coloured covers of the monthly supplements.

It is not known how many catalogues were printed during 1910. One is dated October 1910 - January 1911; this was the last to catalogue the discs as "Gramophone Concert Records" and "Gramophone Monarch Records" as they were now described as "His Master's Voice" records. The August 1910 supplement was the first to omit the words "Gramophone Records" from its cover. Its heading was "NEW LIST OF RECORDS PUBLISHED BY THE GRAMOPHONE CO. LTD." and together with the His Master's Voice registered trade mark picture in the upper left-hand corner, it had the legend "You Know it by This - No Instrument or Record is Manufactured or Sold by the Gramophone Co. Ltd. that does not bear this trade mark." The next month's supplement was the last to be issued in the small-size format as the October issues were printed on pages of similar size to the current catalogue. This October 1910 supplement had the same titling as that of the previous August, and was printed with a mid-blue on white cover; the design had been changed entirely except for the heading with its H.M.V. trade mark to the left and Queen Alexandra's "By Appointment" royal coat of arms to the right. The centre of the page featured another representation of the His Master's Voice trade mark inside a circular border, and the word "copyright". Outside and around the border at the top was "His Master's Voice", and around the bottom, "You know it by this." Around this, equally spaced as in a clock face, were ten smaller circles having head portraits of some of the company's recording artists, some from the red labelled celebrity artists catalogues, as the monthly supplements were now including some of those in the lists. The inside pages, too, continued to carry the occasional photograph of one or more artists; this first larger-sized supplement had one of Caruso.

The October 1910-January 1911 catalogue was printed with a cover of two shades of blue on white, and was simply called "The Gramophone Co.Ltd. Record Catalogue." The middle section of the cover had a coloured picture of the H.M.V. trade mark with the full "You Know It By This" legend above and below.

The November 1910 supplement was the last to list records still labelled Gramophone Concert (and Monarch) Records.

John McCormack's first Victor Talking Machine Company recordings were about to be issued in Britain by the Gramophone Co. Ltd. At his request a short list of them were issued at reduced prices; 6s.6d. for the twelve-inch Monarchs and 4s.6d. for the ten-inch Concerts. These prices were much cheaper than the red label records but more expensive than the black label, which were then sold at 5s.6d and 3s.6d respectively. To meet McCormack's wishes the company introduced his recordings of popular songs with a green label.

This precedent having been created with the standard/popular repertoire, another tenor recording for Victor at that time, Evan Williams, also asked (on September 20th 1910) that his Concert and Monarch records of ballads should be sold at the same prices as John McCormack's. This request was met. He was given violet labels, thus initiating a new class of record from the company, with other artist's former or new recordings receiving violet labels. The John McCormack green labelled discs were also given this new violet label when they were re-pressed.

"His Master's Voice" Records

In November 1910 The Gramophone Co. Ltd. ordered that all future records should be pressed with a new label carrying the "His Master's Voice" name; the design had been chosen from a number submitted. In essentials it differed very little from the "Dog" Concert and Monarch Records labels then in use, the coloured His Master's Voice trade mark picture being the dominant feature above the spindle-hole. The first examples of the new label were on the December 1910 releases, irrespective of the labels being black, violet or red. Two catalogues were published in 1911, and were kept up to date by the usual monthly and other special supplements. The first of these was dated February to July 1911, and except for its cover was printed entirely on white paper. The other was dated September 1911 to March 1912, with the innovation that the records listed were divided into four sections, each printed on a different colour of paper. White was used for the index to titles and for all the standard repertoire recordings except for the "Humorous & Light Comedy": pink was used for the red labelled International Celebrity Artists. This latter catalogue was now 150 pages thick and both were titled "His Master's Voice" Records Catalogue. All 1911's monthly supplements were called "His Master's Voice" New Records, and the pages were persistently increasing in number, as many as 32 in the February 1912 edition.

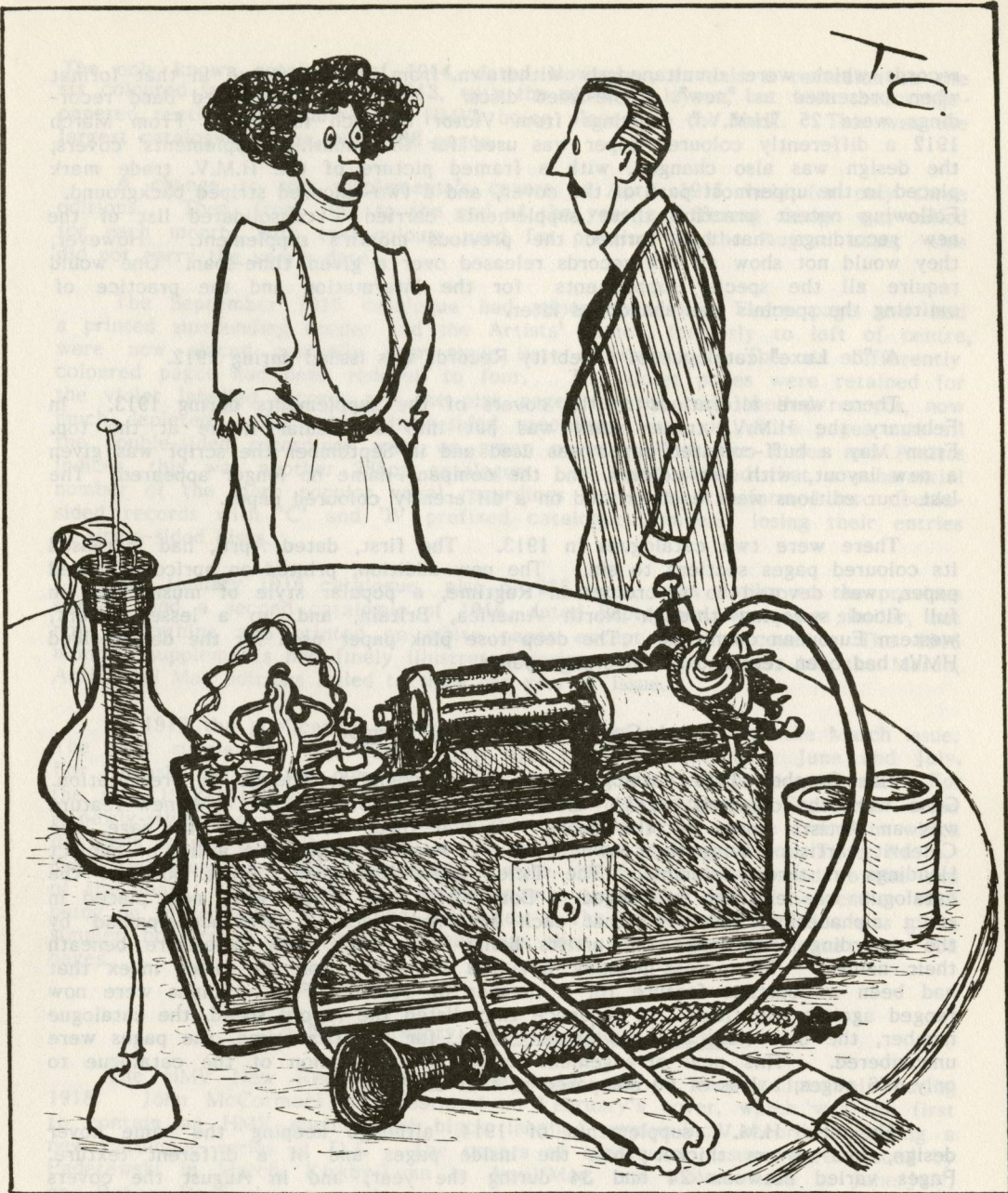
Although the September 1911 to March 1912 catalogue had already been published, a new catalogue dated February 1912 was printed, with an extra 58 pages, making it the thickest yet with 208 pages. There were two white sections this time after the titles index, red labelled celebrity recordings printed on pink paper were put first, followed by the violet section, then white again for the standard repertoire, with the green paper "Humorous & Light Comedy" recordings filling the last pages.

A New Category - His Master's Voice Double Side Recordings

A special deep rose pink paper was used for the first supplement of His Master's Voice Double-sided Records, and this was also bound into the September 1912 catalogue.

The Gramophone Co. Ltd., through its subsidiary The Twin Record Co. (later Limited) had been pressing and selling its "Twin Double Sided Disc Records" since May 1908, and in May 1911 had introduced a new double-sided disc through its British Zonophone Co. Ltd., labelled Zonophone Record - The Twin, at the same time discontinuing the "Twin" label and catalogue. The new double-sided H.M.V.s were given a plum red label, distinct from the scarlet red already in use for their Celebrity recordings, and catalogue numbers were given which were common to both sides of the discs, to facilitate ordering by dealers and purchasers, although the ordinary record numbers in the bloc numbering system were still printed on the labels and impressed in the surface of the discs outside the labels.

The catalogue series for both sizes of record began at number 101 with a 'B' prefix for 10" and a 'C' prefix for the 12" size. They had been delivered to dealers in mid-August. All were Band, Orchestral, or Instrumental recordings. 102 twelve-inch and 55 ten-inch discs made up the first plum label section, and of these 314 sides 304 had already been released as single-sided, black-labelled



"And you mean to tell me all it does is record sounds?"

records which were simultaneously withdrawn from the catalogue in that format when presented as "new" double-sided discs. The only single-sided band recordings were 25 "H.M.V." pressings from Victor ten-inch masters. From March 1912 a differently coloured paper was used for the monthly supplements' covers; the design was also changed, with a framed picture of the H.M.V. trade mark placed in the uppermost part of the cover, and a two-coloured striped background. Following recent practice these supplements carried a consolidated list of the new recordings that had formed the previous month's supplement. However, they would not show all the records released over a given time-span. One would require all the special supplements for the information and the practice of omitting the specials was abandoned later.

A "de Luxe" catalogue of Celebrity Records was issued during 1912.

There were alterations to the covers of the supplements during 1913. In February the H.M.V. trade mark was put into a circular frame at the top. From May a buff-coloured paper was used and in September the script was given a new layout, with two colours, and the company name no longer appeared. The last four editions were each printed on a differently coloured paper.

There were two catalogues in 1913. The first, dated April, had increased its coloured pages sections to six. The new addition, printed on apricot-coloured paper, was devoted to recordings in Ragtime, a popular style of music then in full flood sweeping through North America, Britain, and, to a lesser extent, western European countries. The deep rose pink paper used for the double-sided HMVs had been replaced by an orange paper.

A Complete Change of Format

The October 1913 catalogue revealed a complete change in presentation. Gone were the coloured pages. Everything was on white paper. A new feature was an Artists' Index at the back. It had three columns to the page, the Celebrity artists having their own section. Another page gave a list of Subject Headings in three columns. The Titles Index had gone. The body of the catalogue was entirely rearranged. Both titles and artists were now placed in strict alphabetical order, so that each appeared twice, a title accompanied by the recording artist, and the artists being listed with their repertoire beneath their names. This cross-indexing obviated the need for the titles index that had been a constant feature for a number of years. Four columns were now ranged against the titles. In sequence they listed the record speed, the catalogue number, the disc size, and the price. And, for the first time, the pages were unnumbered. This new arrangement caused a contraction of the catalogue to only 176 pages, a loss of 60 compared to that of April.

The new H.M.V. supplements of 1914, although keeping the same cover design, had covers thicker than the inside pages and of a different texture. Pages varied between 24 and 34 during the year, and in August the covers reverted to a single colour.

What were the objections to the new style of catalogue of October 1913?

The only known catalogue of 1914, dated November, reveals a reversion to the six coloured sections of April 1913, with the old-style layout, but with the orange-papered section of double-sided HMVs being placed at the back. This was the largest catalogue so far, with 288 pages.

A change to the supplements's covers in April 1915 held for only three editions. Then, from July to the end of the year a different design was called for each month, with two colours used for printing on the August issue; this did not carry the year's date.

The September 1915 catalogue had minor changes. Every page now had a printed surrounding border and the Artists' names, formerly to left of centre, were now placed centrally over their lists of records. The six differently coloured pages had been reduced to four. The violet pages were retained for the violet labelled records and the pink pages for the red labelled records, now much depleted. All other single-sided recordings were on white pages and all the double-sided recordings were on green pages. With the Titles and Artists Indices, this was another 288pp catalogue. It again showed that a substantial number of the more popular vocal recordings had been transformed into double-sided records with 'C' and 'B' prefixed catalogue numbers, losing their entries as single-sided discs.

The January 1916 catalogue, also of 288 pages, was similar to the previous edition, and a second catalogue of 1916, dated September, was also similar, but now everything was printed on white paper except for its cover. The 1916 monthly supplements had finely illustrated designs for their covers but the March, April, and May editions failed to show the year of issue.

In 1917 the publication of monthly supplements ceased with the March issue. The next supplement was dated April and May, and the next June and July. For August, usually the quietest trading month, there was nothing at all. For the new 1917-1918 Season the monthly supplements resumed in September when a newly-styled cover was used, the lower half bearing a square frame in which different artists' portraits were to appear each month. Alma Gluck, Titta Ruffo, Mark Hambourg, and Sir Edward Elgar were the four who appeared to the end of the year. The March 1917 catalogue was similar to that of September 1916 being on white paper, but it had 303 pages. The October 1917 edition was given simpler borders to the pages. That was then the largest catalogue with 308 pages.

A New Category of Double Sided H.M.Vs

The HMV New Records supplement came out at varying intervals during 1918. John McCormack was featured on February's cover, which was the first to contain an HMV double-sided black labelled twelve-inch record, beginning a new catalogue series at D.I. The covers of subsequent issues were graced by Paderewski in March, Kirkby-Lunn in April/May, and Moiseiwitsch in June/July, and Robert Radford was on the cover of September's edition, which was the first to include record E.1, the first appearance of the companion ten-inch double-sided black labelled records to the D-prefixed series. November 1918's cover had a portrait of Verdi, but with the armistice having been signed in November,

the December cover appropriately showed a couple dancing to the gramophone. The March 1918 catalogue achieved the most pages yet, having 334.

Another Alteration to the Layout

The November 1918 catalogue harked back to the years of the early Stock List Record Catalogues, as the record entries were again in double columns, while only 176 pages were required. However, the Celebrity Records, usually at the back, still maintained single-line entries unless two lines were necessary. They were placed at the front of the catalogue, after the titles and artists' indices. The next section was for the violet labelled discs, followed by black labelled HMV records in repertoire order of Orchestra, Ballads, Duets, Concerted Vocals, Excerpts from complete operas, Choirs, Instrumentalists, Talking, Humorous and Comedy, followed by 72 pages of the plum labelled records, similarly divided into repertoire categories. The enclosing borders to the pages had been dispensed with, and in their place there was a cherubic decoration at the top and a horticultural one at the bottom.

The February and March supplements of 1919 were the last to have the square-framed pictures of artists, Olga Haley and Madame Calvé respectively. The covers for May and June were somewhat similar, the first showing Melba. A new feature was started entitled "His Master's Voice Artistes at Home and at Hayes," a melange of artist's portraits covering the centre pages. In November 1919 the New Records supplement introduced a new standard cover that would continue until July 1920. They bore black and white portraits of artists set in a rectangular frame. The first was of Madame Tetrazzini.

The practice of listing concisely the previous supplement's issues in the current list had now finished, and had been replaced by listing records released since the last complete catalogue. This "previous issues" list expanded each month and included records forming the special supplements as well as the regular monthly issues.

The September 1919 catalogue was 176 pages thick, and a reprint was made available in February 1920. Some weeks later the March 1920 catalogue was published, showing an increase of 32 pages. The noticeable feature about it was the large addition to the black-labelled 'D' and 'E' prefixed catalogue series. Only a few of these had been mentioned in the "New Records" lists since their introduction in 1918. The reason is that all single-sided black-labelled records had been converted to double-sided, apart from those deleted at the time. To bring this to the notice of the public the Gramophone Company Ltd. published in August 1920 a special "Black Label" catalogue of 75 pages, devoted solely to the 'D' and 'E' series. Another "de Luxe" catalogue of International Celebrity Artists' Records was issued in 1920, still all single-sided. This was a lavish publication of 269 pages.

The Gramophone Co. Ltd. controlled by The Victor Talking Machine Company

In June 1920 The Victor Talking Machine Co. of America took a controlling interest in The Gramophone Co. Ltd., whose July supplement's cover initiated a fourteen month sequence of artists' portraits in an oval frame. Robert Radford

was the first. The May 1921 catalogue had two changes. The violet labels were phased out: of those not deleted some were transferred to the black label, others to the red-label Celebrity records. The second change was that the Celebrity Artists' entries were again printed on pink paper after a lapse of five years. This catalogue had 288 pages, some 80 more than the earlier edition. The new cover design for the September 1921 supplement was a variation of what had been in use. The oval framed portraits continued but with the surrounding artwork quite different. This new cover was in use until April 1922, with Alfred Cortot as the first artist. Dance Band music, now becoming a major contributor to the recorded repertoire, was often given its own special supplements and complete catalogues.

The First "His Master's Voice" Annual Catalogues

A new policy was adopted with the catalogue dated 1922. There was no monthly date printed on the title page, for this catalogue, although dated 1922, was complete with records issued until December 31st 1921. It was intended as a reference guide for 1922 along with all future monthly supplements, each of them carrying the list of new records issued since the catalogue's publication.

Not only was there a change in dating the catalogue but there was a new look to the layout compared with anything published previously except for the unique one of October 1913. The new catalogue resembled that one quite closely, for all the records were now entered in alphabetical order of titles, interspersed with an alphabetical order of artists. Under each artist's name their titles were shown in alphabetical order. The only exceptions to this were the International Celebrity Artists' recordings, which again found themselves on the back pages. The catalogue was quite the largest produced so far, with 414 pages. The associated dealer's numerical catalogue was then 256 pages thick. Unlike the October 1913 edition, the 1922 catalogue had only three columns to the right-hand side of the pages. In sequence they gave the catalogue number, the size of the disc, and the colour of the label.

In May 1922 the supplements' covers were changed, the rectangular frame enclosing artists' photographs giving way to a new squared frame, and the subject matter within extending to include scenes from operas and composers as well as artists.

The 1923 catalogue, complete with issues up to and including 31st December 1922, was similar to the 1922 catalogue. The square framed pictures on the supplement covers were maintained throughout for 1923 except that the June cover bore photographs of King George V and Queen Mary, whose recording of "A Message to the Boys and Girls of the British Empire" on HMV RE.284, was issued on that supplement.

Usually the special supplements that had been appearing for many years were published between the general releases. Most of the dance band records were being issued in this fashion. During 1923 a policy of making dated mid-monthly supplements available began, with each issue having a differently illustrated cover, using artwork in various colour schemes.

The 1924 catalogue, complete to 31st December 1923, was the thickest yet at 523 pages. There was a change in layout. The catalogue numbers were put back to the left-hand side of the page, along with the size of records and the colours of labels. Titles and composers came next, with record speeds only if they varied from what was now the standard of 78 rpm. Lastly came the artists' names. All titles were cross-indexed as before, appearing again under each artist's heading in alphabetical order, but sometimes in two columns. This catalogue was the first to include recordings made by members of the Royal Family.

The New Seven-inch Diameter Records

The 1924 catalogue was the first to include examples of the new seven-inch His Master's Voice double-sided records. This size of disc had been absent from the catalogues since 1906. With a catalogue number series beginning at AS.1 these orange and black labelled records were introduced in time for the Christmas trade of 1923 with a repertoire directed solely towards the entertainment of children. They were offered in albums of six discs, and a special green, black and white leaflet introduced them.

Double-sided International Celebrity Records

A special 100-page catalogue was published in March 1924 devoted solely to the new red-labelled, double-sided records. These had been in making for some months, using the same masters as the single-sided discs of celebrity artists since 1902. This new category of record was given a DA prefix for the ten-inch size and a DB prefix for the twelve-inch. It was introduced in March 1924 although the dealer's numerical lists had the lowest numbers dated December 1923. Both series started at 100. The dealer's numerical catalogue was now about twice the size of the standard catalogue and its pages measured more from side to side than from top to bottom.

A modification in the 1925 complete catalogue, with releases up to 31st December 1924, was the omission of the "colour of label" column. This catalogue was thinner, with a mere 440 pages. It embraced the new DA and DB series which were readily available from UK dealers.

The No.2 Catalogue, and the last of the "Acoustical" Catalogues

The reduction in size of the general catalogue was due to the publication of another listing for a new classification of recordings. This was the "Catalogue No.2 - Records of Unique and Historical Interest." It consisted of 72 pages, and was a more luxurious publication than the general catalogue, showing recordings withdrawn from it and considered worthy of preservation rather than being lost entirely. The records retained their original catalogue numbers but on the re-pressings the labels showed that they were now part of the No.2 Catalogue.

Monthly and mid-monthly supplements were published throughout 1925, the black and white enframed pictures on the covers of the monthly list being replaced, in May, by coloured pictures, the first being of Padarewski. The month before, one of the Gramophone Company's most famous slogans was printed on its supplements for the first time - "Greatest Artists - Finest Recordings."

The 1926 catalogue was the last to include new recordings taken by the acoustical method. Complete to 31st December 1925 releases, electrical recordings had been taken at Hayes since June, with the first releases on the mid-August supplement, augmenting those already being pressed from imported Victor masters. By the end of the year all the recording was electrical, although an occasional earlier acoustical disc was still issued. Like the supplements of the last six months of 1925, the 1926 complete catalogue did not distinguish between acoustical and electrical recordings.

The catalogues underwent further changes during the electrical period. The alphabetical order of titles below the artists' entries was changed to one of numerical sequence of catalogue numbers, the ten-inch size being placed first. The size of record column was dispensed with.

This is a story that has covered 27 years of acoustical recordings, and seen the establishment of the Annual "His Master's Voice" catalogues.



Book Reviews

EDISON CYLINDER RECORDS 1889 - 1912 With an Illustrated History of the Phonograph

by Allen Koenigsberg

IT IS incredible that eighteen years have gone by since the first edition of this excellent work, and now another generation of enquiring phonograph enthusiasts has come along. Catalogues of Edison and other cylinders were published by the late Sydney Carter and Gerry Annand: they served us well, but had to be compiled an ocean's width away from source material; they were numerical listings with no indication of issue dates, and had an understandable share of bloomers and omissions.

As well as avoiding these, Allen Koenigsberg's book now offers the whole of the American Edison 2-minute cylinders (brown wax and gold moulded) from 1896 to 1912, and the 4-minute Amberols from 1908 to 1912, the Concert (5 inch) cylinders, and all the operatic and concert cylinders released during those years. Also catalogued and dated are cylinder box slips and labels, and the first North American Phonograph Company cylinder issues from 1889 to 1892, among the earliest domestic recordings. These listings are preceded by an illustrated introduction of the evolution of the (mainly) Edison phonographs and cylinders; also in the earlier edition a chapter that must have been cribbed from by preparers of phonograph programmes; it seems to have everything you want to know.

I sat down to read this book, aware that what Allen Koenigsberg does for the phonograph fraternity is as accurate as possible, well-presented, and good value, and most importantly, interesting, and all these elements are there. Should you already have the earlier edition, it may be that you will continue classifying your cylinders without a thought for this new version, but if you haven't, and need that extra that the old Carter-Annand catalogues lack, this is an excellent investment at around £18 - one that will never noticeably become dated. Should you have the earlier one, this will sit nicely alongside it on any bookshelf, but carrying 20 more pages of information, and you will not be disappointed. A pleasure to recommend.

George Frow

Printed in a signed limited edition of 500, with washable covers, 211 pages, 75 illustrations, size 11 in. x 8½ in., Price U.S. \$45 plus \$4 postage to U.K., Canada, Europe, or Asia, from Allen Koenigsberg, [REDACTED]

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SVENSKA AKUSTISKA GRAMMOFON-INSPELNINGAR 1903-1928

A comprehensive discography of Swedish recordings

by Karleric Liliedahl

TEN YEARS after his monumental work on HMV's acoustic Scandinavian recordings the eminent discographer Karleric Liliedahl has completed an 800-page work which was published in Stockholm on August 13th by Arkivet för Ljud och Bild (The National Archive of Recorded Sound and Moving Images). It lists all Swedish acoustic recordings except those by HMV and Polyphon; some 10,000 titles on more than fifty labels. (Details of Polyphon's 800 acoustic recordings will be included in a complete discography of that label to be published later by ALB.)

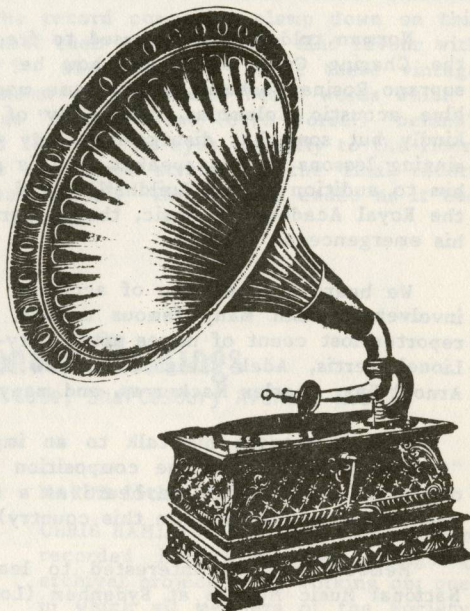
Each label is given a separate chapter which includes a short history, a listing of label series, and all known label types. This is followed by a listing of all known issues given exactly as on the original labels and with dates of recording whenever known. Besides purely Swedish recordings the book lists hundreds of American (from Okeh, Gennett and Columbia), British (from Edison Bell, Winner, Beka, and Parlophone), and German (from Anker, Applaudando, Artiphon, Beka, I.S.I., and Odeon) recordings issued in Swedish series. Dozens of Danish and Norwegian recordings are also included.

The chronological format used in this work enables the non-Swedish reader to follow the text with ease. The layout - a complete section for each company - is prefaced with an illustrated example of a record label. These illustrations are well reproduced and deserve praise for their clarity and quality. Alas, this reviewer knows little of the companies and labels chronicled in this work, but if "CEZAR REKORDS" or "SUNDQUIST RECORDS" mean anything to you then this discography and the accompanying tape is for you.

ALB has also prepared a 90-minute cassette (available separately) with 35 acoustic titles ranging from 1899 (the first disc recording made in Sweden) to 1928 (the last acoustic recordings).

The book costs 250 Swedish kronor and the cassette 50 kronor. Payment must accompany the order and must be sent to Arkivet för ljud och bild, [redacted] Stockholm, Sweden, either by International Money Order or by transfer to ALB's postal giro account [redacted]

Peter Martland



London Meetings

NORMAN McCANN, November 17th

by Plum Label

THE Bloomsbury members found an admirable cure for the November blues in the person of Norman McCann, our member who is also an impresario of long experience. Norman gave us a fascinating look behind the musical scenes in his talk which made its allotted two hours rush by, so absorbing was his subject and his presentation of it.

Norman had so much to tell us that he wisely chose to play only two records. He opened his presentation with Gigli in his famous Italian version of "The Dream" from Massenet's "Manon" on DA 1216, a superb, textbook example of the art of **bel canto**, the quality of which is rarely, or perhaps never, heard in this present age.

A London boy from Deptford, Norman acquired his musical interest early, and was allowed access to an aunt's piano and gramophone. On the gramophone he played Luigini's melodious "Ballet Egyptien", Ganne's "Marche Lorraine", and Caruso singing "Vesti la giubba" - to name three best-sellers of their day. Having caught the "music bug", he made frequent tram rides to the West End to hear the likes of Myra Hess, Harriet Cohen, and Frederic Lamond at the Wigmore Hall. He told us how, as the years progressed, he became more and more committed to music. We heard of Edwin Fischer's magisterial interpretations of Bach, and of the spellbinding performances by the gloomy-visaged, but heavenly-gifted pianist and composer Sergei Rachmaninov.

Norman told us how he used to frequent a record shop in Newport Court, off the Charing Cross Road, and how he was introduced by the proprietor to the soprano Rosina Buckman, whose name many of us will know from the labels of dark blue acoustic Columbias, principally of 1914-18 vintage. Madame Buckman, a kindly but somewhat disorganised lady (described as a 100% **prima donna**) gave singing lessons to our speaker. This proved to be valuable training, and it led him to audition at the Guildhall School of Music, and subsequently to his years at the Royal Academy of Music, then a period of study with Olive Groves, and finally his emergence as a tenor.

We heard a succession of accounts of Norman's professional acquaintance and involvement with many famous musical personalities; so many in fact that this reporter lost count of names after fifty-six, but the list included Thomas Beecham, Lionel Tertis, Adele Leigh, Clarence Raybould, Richard Tauber, Beniamino Gigli, Arnold Bax, Charles Mackerras, and many others.

Norman brought his talk to an imposing end with Caruso singing, superbly, "Serenata", a song in the composition of which the tenor had collaborated with one Bracco, and which we heard as a track from a long-playing reissue of what was originally available (in this country) on HMV DB 143

Members will be interested to learn of Norman's efforts to establish the National Music Museum at Sydenham (London S.E.) and it is something to bear in mind that the Museum is always in need of photographic and other relevant material to preserve for the future.

THE advertised cylinder recital by John How turned out in the event to be a good-humoured, informal, and highly informed double act by John How and Roger Thorne, who together gave us a selection of Edison Bell two-minute wax cylinders. Their material was mostly comedy, and their style that of a particularly rompish Dobson and Young, with John introducing each item while Roger worked the machinery and added the odd knowledgeable footnote.

The cylinders were presented in order of numerical sequence, beginning with the earliest, No.100 (The London Regimental Band: Departure of the Troopship) and progressing steadily through to the 20,000 series; a novel approach but proving entirely satisfactory. The earlier cylinders included, paradoxically, some of the most clear and clean-sounding, notably Harry Bluff's "The Beefeater", one of three records of his renderings of Dan Leno sketches to be included in the programme. A galaxy of comic talent followed: Gus Elen, G.H. Chirgwin, Florrie Forde, and others too humorous to mention. It was both a surprise and a relief to find how funny they were. Comedians on record, from a vanished age, can be desperately unamusing to the modern ear, but on this occasion a growing feeling of levity and Christmas Spirit became detectable among the normally staid Bloomsbury audience, until eventually they could not be prevented from actually joining in the choruses of Ben Lawes' "The Galloping Major." (This playfulness might have been partly induced by a quantity of festive refreshment smuggled in during the interval by George Frow and David Roberts).

Those who express concern about bad language and lewd material on television nowadays might have been surprised at the incidence of blatant sexual innuendo occurring on these early records. Did the record companies clamp down on this during the following decades, perhaps so that their products might find favour with Lord Reith's new and high-minded BBC ? Who knows ? But these vintage cylinders took us to the limit of wantonness: the audience heard words which I hesitate to put into print. Words such as "corsets", and (even worse!) "behind" were bandied about, until I was compelled to lower my eyes modestly to the floor. Decency was restored eventually by the wholesome strains of the final record (No.20207) "Christmas Day on H.M.S. Dreadnought". The evening ended as it had begun, celebrating the Nation's mightiness at sea.

Forthcoming London Meetings

Seven p.m. at the Bloomsbury Institute, Shaftesbury Avenue, W.C.2

FEBRUARY 16th

"VO-DO-DE-O" BLUES!" A programme of the fine dance music to be found on Mr. Edison's latest achievement, the Blue Amberol Cylinders. To be presented by PAUL COLLENETTE.

MARCH 15th

CHRIS HAMILTON explains, with copious recorded illustrations, an intriguing archival project he is working on; one in which all members of the Society may join if they so wish.

75 Years Ago

from The Talking Machine News, February 1913

THE BLUE AMBEROL - THE LATEST IN EDISONS

THIS month sees the introduction of the first of a series of Edison surprises in nothing less than an indestructible record - that is to say, indestructible to all intents and purposes.

The Blue Amberol differs from its ancestor, the old Amberol, in three ways; volume, tone, and durability. Constructed of a very hard substance the volume is naturally increased, and there is practically no surface noise whatever, this being reduced, we understand, by the fact that a solution of rubber enters into the manufacture of the record. The tone of the Blue Amberol will come as a surprise to all who hear it, but its chief feature is that it is to all intents and purposes indestructible and impervious to wear.

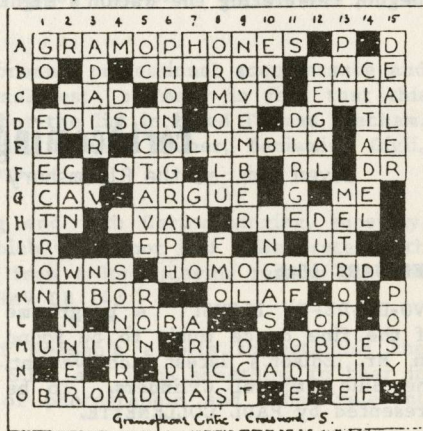
During the tests to which it was subjected before being announced it was played three thousand times, and a careful comparison between the first and three thousandth performances detected absolutely no difference, point out the Edison Company. Think of it - the record will not wear out, no matter how much it is played. There is not a record in the whole Blue Amberol list, present or future, that is ever likely to be called upon to stand such strain by any talking machine enthusiast, but the test amply illustrates the durability of the new cylinder. But not only is the Blue Amberol proof against wear, it will also survive all the minor accidents which a selection might be called upon to endure. It can be dropped upon a hardwood floor without any effect upon its reproducing ability. In fact, it can stand an almost unlimited amount of hard usage without injuring its tone.

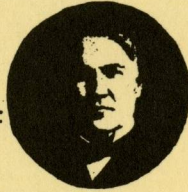
Notwithstanding the superiority of the new commodity over its parent product the Blue Amberol will retail 2s. for what will be termed in future the Regular Series and 3s. for the Concert Series.

A PHONO CROSSWORD

HERE is the Solution of the crossword puzzle taken from the September 1929 edition of the magazine "The Gramophone Critic", and published in the December "Hillandale News". Our congratulations to anyone who was successful in completing it, and sympathies to those who found it simply baffling.

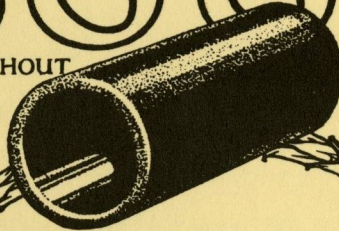
CONTRIBUTIONS to The Hillandale News should reach the Editor by the first day of the month prior to publication. Thus, if intended for the April edition they must be received no later than 1st March.





MR EDISON'S LATEST ACHIEVEMENT
The BLUE AMBEROL RECORD
 HAS BEEN PLAYED

3000
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**Can be used on all types
 of Edison Phonographs.**

However frequently you play a "Blue Amberol" its marvellous, clear, rich tone does not deteriorate. Blue Amberol Records are practically impervious to wear and for ordinary purposes unbreakable.

Tested by Mr. Edison, its famous inventor, the "Blue Amberol" was played three thousand times—the three thousandth reproduction being as clear, as fine, as perfect as the first. *It showed no signs of wear.*

Blue Amberol Records

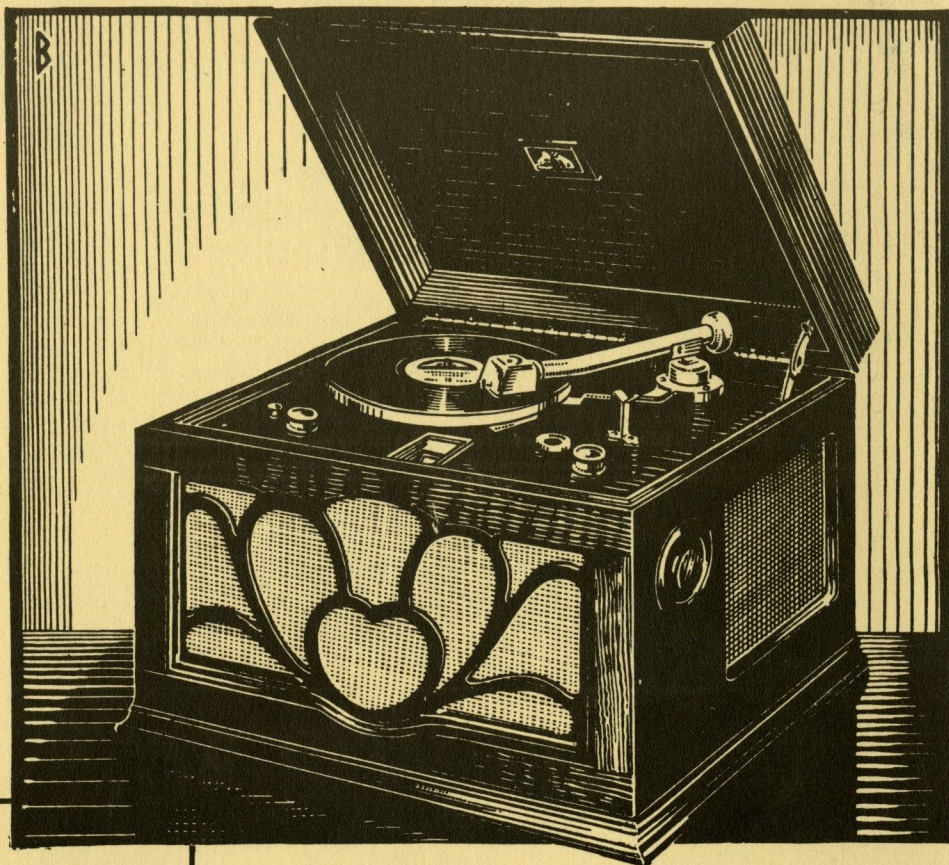
—are gems of music and song—worth preserving for ever. They are infinitely clearer, sweeter, better than any you have ever heard. There isn't the faintest suggestion that the selections are from a sound-reproducing instrument.

Notwithstanding all these marvellous qualities Blue Amberol Records are sold at a very moderate price—

Blue Amberol Regular Records 2 each
 Blue Amberol Concert Records 1 each

Visit the nearest Edison dealer and ask to hear this remarkably fine Record. Ask him for the new list of Blue Amberol Records or write to—

Thomas A Edison Ltd.
 25, CLERKENWELL ROAD,
 LONDON, E.C.

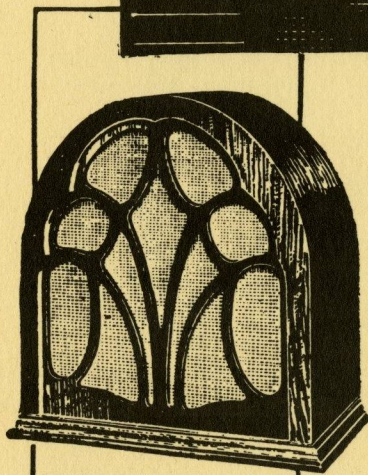


29 GNS.—A RADIO-GRAMOPHONE and made by "HIS MASTER'S VOICE"

All-Electric (A.C. or D.C.). Band pass tuning and super-power output valve ensure selectivity, volume and tone unequalled in any other 3-valve set. Built-in moving coil loudspeaker of the latest type. One operating switch. One tuning knob. One volume control. Aerial trimming device. Illuminated wave-length scale. Mains aerial. Electric gramophone pick-up—new horizontal type with reversible head—operating automatic brake. Plugs for two additional loudspeakers. In walnut cabinet with felt-lined lid. Model 501.

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A new type permanent magnet moving coil loudspeaker in an arched walnut cabinet of attractive design. It is extremely sensitive and will handle up to 3 watts without difficulty. A special loaded cone ensures an even response at all frequencies. A universal input transformer incorporated in the instrument enables it to be matched to receivers with triode, pentode or push pull output.



The Gramophone Co. Ltd.
London, W.3

"His Master's Voice"